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PHILIPPINE DANCE COMPANY

20TH ANNIVERSARY

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ACKNOWLEDGEMENTS

The programs of the Samahan Philippine Dance Company are funded in part by the City of San Diego under a program managed by the Commission for Arts and Culture and grants from the California Arts Council and the National Endowment for the Arts. We wish to thank our Patrons, Sponsors, Contributors, Volunteers and Families of Performing Artists who have provided encouragement, in-kind-services and materials in the interest of preserving, developing and presenting the traditional performing arts of the Philippines

SAMAHAN PHILIPPINE DANCE COMPANY

LOLITA DINOSO CARTER

Founder, Executive Director

GEORGE RAGAZA

RUBY PEARL B. CHIONG

Artistic Directors

JUANITA F. CACCAM

Music Coordinator

ROBERT NOCON

Kulintang and Gangsa Music Leader

BAYANI MENDOZA DE LEON

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Bernard Ellorin, Walter Embalsado, Michael Juan
Robert Nocon, Emmanuel Suyao, Armin Villegas

SINGERS

Donna Santos, George Ragaza
Augie Agustin, Romy Reyes, Rollie Munoz, Manny Villaraza

SAMAHAN PHILIPPINE DANCE COMPANY

HISTORY

The Samahan Philippine Dance Company was organized in July, 1974 under the direction of Lolita Dinoso Carter, Ph.D. The Group started out as part of the Youth Program of "Operation Samahan" a project of the Council of Pilipino-American Organizations of San Diego County (COPAO). Dr. Carter, who at that time was Head of the Dance Department at Grossmont College, El Cajon, was interested in forming a Philippine Dance Company which could utilize her background in Philippine traditional dance, knowledge of modern contemporary dance and experience in dance theater production. Her training in Philippine dance came from early childhood exposure in school programs in the Philippines, formal courses at the University of the Philippines and classes in Philippine Dance with Francisca Aquino, authority of Philippine traditional dance. COPAO was looking for a volunteer for their Youth Program to organize recreational activities related to Philippine culture. The name "Samahan" (meaning working together) was selected as the name of the group of young people who met twice weekly with Dr. Carter for dance lessons at the COPAO facility located on Market St., San Diego. Samahan started giving informal performances almost immediately with invitations coming from various schools, organizations and institutions.

In 1975, Ruby Pearl B. Chiong joined the group as a dancer, teacher and choreographer. Fresh from the Philippines, she brought with her a rich repertoire of new dances reflecting her experiences as a dancer/ assistant dance director of the Far Eastern University Folk Dance Troupe and her performances with various dance companies in Manila. Her knowledge of dances from the mountain provinces of northern Luzon and the southern islands of the Philippines was a timely addition to the fledging Company's repertoire of well-known popular dances from the lowland Christian provinces. Under the leadership of Dr. Carter and Ms. Chiong, Samahan continued to grow as a informal performing group with very limited financial resources other than its modest earnings from performances. When COPAO lost its facilities in San Diego, the Company found rehearsal space in various San Diego City Schools with the assistance of Relly Mendoza.

In 1978, Samahan became a non-profit corporation with a small board of directors with Grace Blazskowski as President. Soon after, it obtained its first government grant from the National Endowment for the Arts which was generously matched by Tawfiq and Rachel Khoury of Pacific Scene, Inc. The funds were used to obtain costumes and props from the Philippines and to prepare choreography for theater production. In 1979, the Dance Company was invited to perform in the the inaugural opening of the East County Performing Arts Center (ECPAC). The performance initiated annual performances in that theater which lasted for seven years. In 1980, the musical components of Samahan were formed with the assistance of Bayani Mendoza de Leon, well-known Filipino ethnomusicologist and professor of music from the University of the Philippines. Under his expert tutelage, a Rondalla, Kulintang and Gangsa Ensemble and a Philippine Choral Ensemble were simultaneously developed. A grant from Parker Foundation enabled the Company to obtain Rondalla instruments, gongs and drums for the Kulintang and Gangsa Ensembles. Another music ensemble called Anklung (bamboo chimes) was later formed with the assistance of Romeo Candido, musical director of Toronto's Fiesta Filipina Dance Troupe. Narissa Reyes and Juanita Caccam became subsequent directors. In 1989-1991 and 1994, Danongan Sibay Kalanduyan, Master Artist/Guru of the Kulintang and a resident of San Francisco became a regular guest teacher and artist with the Samahan Philippine Dance Company. He trained Samahan's musicians on the authentic melodies and rhythms of the Maguindanao people of the island of Mindanao. With the assistance of his relatives in Maguindanao, Samahan obtained several authentic Kulintang gong instruments.

In 1991, George Ragaza joined the artistic staff of Samahan, sharing choreographic and teaching responsibilities with Ruby Chiong. In 1992, he became artistic director and principal choreographer when Ms. Chiong went on leave. Under Mr. Ragaza's leadership, a smaller company with more discipline and rigorous training was emphasized. He introduced his own collection of dances which was mostly derived from Bayanihan. In the spring of 1992, through Mr. Ragaza's efforts, Samahan started working with Young Audiences in the presentation of Philippine dance performances in the San Diego County school. In 1993, he premiered several new dances for the Company which included Kaamulan - A Monobo Rite of Sharing. **Ragaza's** collection of authentic costumes, props and musical instruments have greatly enhanced the professional quality of the Dance company. His artistic composition of photographs with photographer Manuel Cavada of the Company is an outstanding collection.

From 1979-84, the Samahan Philippine Dance Company sponsored the Philippine Folk Festival which was held at the Scottish Rite Memorial Temple. The Festival, a showcase for the performing arts of the Philippines as well as other facets of Philippine culture attracted thousands of people from throughout the County and southern California. On August 14, 1993, the Company revived the Festival at the Montgomery-Waller Recreation Center in south San Diego. The Festival renamed, Philippine-American Festival, continues as one of Samahans major annual events. Philippine Christmas in San Diego is another yearly event.

Samahan continues its educational programs with Young Audiences in San Diego County under the direction of Lolita Carter and Ruby Chiong. Classes in Philippine Dance are held the whole year round in a studio in the City of Chula Vista. Classes and rehearsals in Rondalla are held in Clairemont, San Diego under the direction of Juanita Caccam. In April, 1993, Samahan conducted a program called the Skyline, Meadowbrook Neighborhood Philippine Cultural Arts Program which was funded by the City of San Diego under a program managed by the Commission for Arts and Culture. The program drew a diverse group of participants from elementary schools in the area as well as from junior high schools. Performances in two schools, at the Skyline Library and a culminating Dance Festival at the Skyline Recreation Center gave the participants valuable experiences in Philippine dance as a performing art. In 1994, Ruby Chiong and Lolita Carter worked with Danongan Sibay Kalanduyan to produce a concert of original dances and music with themes derived from traditional dances and folk tales of the Muslim people of the southern Philippines. The Project which was presented at the San Diego Educational Cultural Complex will continue in 1995 with more emphasis on the authentic melodies and rhythms of the Maguindano.

Samahan's outreach performances for children, seniors and the disadvantaged are volunteer and the Company donates its services for many local festivals and multi-cultural programs in the County. The Dance Company pursues originality and excellence through hard work and dedication of its artists, leaders and members. It takes pride in its respected position as a member of the performing arts community serving the people of San Diego County.

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 Michael Juan



THE SAMAHAN REPERTORY

A PANORAMA OF PHILIPPINE CULTURAL HERITAGE IN DANCE AND MUSIC

The Philippines, a country of 7,000 islands, lies in the center of the great rim of Asia. Over the centuries, varied people have passed and paused; and many have stayed on to intermix with existing groups. Various strains are evident throughout the islands including Spanish, American, Chinese, Arabic, Indo-Malayan, and primitive tribal. The Samahan Philippine Dance Company's repertoire is a reflection of this diverse heritage.

LOLITA D.CARTER Ph.D.
Executive Director



A graduate of the University of the Philippines, Lolita Dinoso Carter taught in Olongapo (Jackson) High School, Zambales until 1954 when she was awarded a Rotary Scholarship to do graduate work in education and dance at the University of North Carolina, Greensboro. Her Master's degree thesis was entitled "Philippine Dances Adapted to the Theater." In 1956, she went on to finish her Ph.D. with a major in Physical Education at the University of Iowa. She attended the American Summer School of Dance in New London, Long Beach Summer School of Dance and the Creative Dance Center Summer Workshop in Tucson.

Organizing the dance program at Grossmont College in 1964, Dr. Carter has choreographed numerous modern dances for the annual concerts of the College Dance Group. She was co-founder of the San Diego Dance Theater with whom she choreographed and danced from 1968-72. In 1978, she was awarded a fellowship by the California Arts Council to apply the results of her research on Philippine Dance to new choreography for the Samahan Philippine Dance Company (SPDC).

As founder of the SPDC, Dr. Carter nurtured the development of

the Company from its early beginnings to its present respectable position as a performing arts organization in San Diego County. She has helped to preserve the traditional folk material and as a choreographer, she has created original works based on Philippine themes. Through her efforts as development officer, the SPDC has been a recipient of various highly competitive government and private foundation grants. She has received numerous awards for her work with the Company, and for services to the community.

GEORGE RAGAZA
Artistic Director



George Ragaza began his studies in Philippine dance and music in Honolulu, his birthplace. Upon completing formal training at the Filipiniana Dance Academy, he performed regularly in various T.V. shows, for Philippine Consulate functions and productions in hotels in Waikiki. In 1974, he formed the Manilena Philippine Dance Company which he subsequently took on a tour of major cities in Japan, Taipei and Hongkong. On his return to Honolulu, he became a consultant and designer for other performing groups and conducted Philippine dance work-

shops in schools and colleges.

He has traveled extensively in the Philippines doing research on the music, dance and costumes of various tribes in the mountain provinces of Luzon. In Zamboanga, Basilan and Jolo in the southern Philippines, he studied various types of dance styles unique to the Muslim people of those regions. Among his many teachers were Ramon Obusan, a well-known authority on Philippine ethnic dance, Reynaldo Alejandro, dancer and author of various Philippine books and many dancers of Philippine Dance Companies. He has received awards of distinction for his costume design and execution of Mara Clara costumes. In 1992, he completed a highly successful educational project with Young Audiences, giving lecture-performances in school assemblies at eight elementary schools in San Diego County. In 1993, he premiered several new dances including **Kaamulan, A Monobo Rite of Sharing**. He has directed Samahan's major theater shows for the past three years.

RUBY PEARL B. CHIONG
Artistic Director



Ruby Pearl B. Chiong joined the Samahan Philippine Dance Company as a choreographer and dance instructor in 1975. A business graduate from Far Eastern University, Manila, she brought with her an exten-

sive background of performances with various dance companies in the Philippines including the Manilena Dance Company, the Mabuhay Dance Company, Bell Aloha Dancers and ABS-CBN TV Program. She was a dancer and assistant director of the Far Eastern University Folk Dance Troupe.

She has taught master classes for the California Association for Health, Physical Education, Recreation and Dance, San Diego State University Multicultural Program, the San Diego Area Dance Alliance and workshops for San Diego City Schools and Sweetwater High School District. In 1993 & 94 she teamed with Lolita Carter in a series of school performances for San Diego County Schools sponsored by Young Audiences. In 1994, she choreographed several original dances based on folk themes of the southern Philippines in cooperation with Danongan Sibay Kalanduyan, master artist and teacher of the Kulintang. She directs almost all Samahan's non-theater performances. Among her many original choreographies are **Edel, Langkamanis, Ulog, Ullalim, Takik, Langka Budyang, Kadal Blelah, Bala-Bala Bayle, Pangalay Ha Pattong, Dagatdagatan and Binaylan**



DANCES OF THE MOUNTAIN PROVINCES OF LUZON

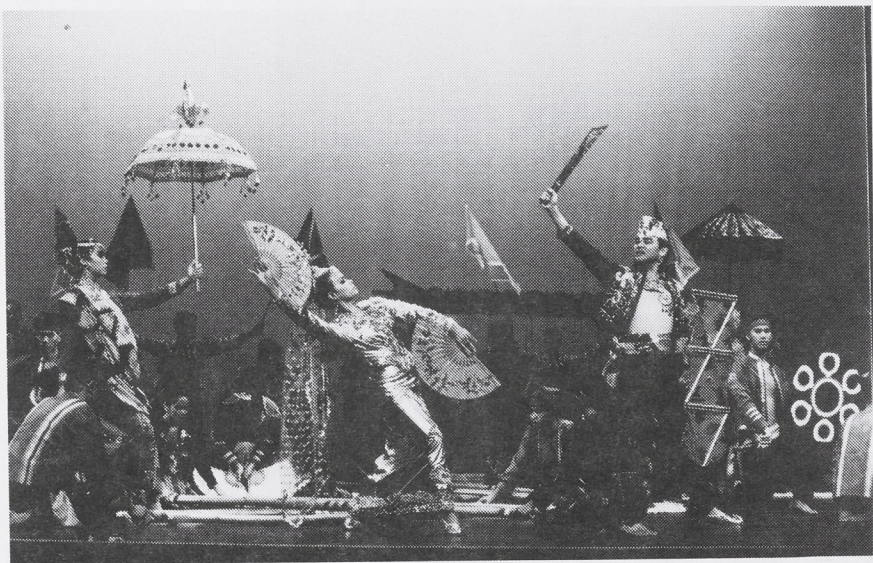
The **Ifugao**, **Benguet**, **Bontoc**, and **Kalinga-Apayao** people commonly known as **Igorots** live in the misty mountain provinces of Northern Luzon. Through their long isolation in mountain villages, this group of Filipinos have been able to preserve their tribal identity, customs and folklore. Their dances are celebrations of important aspects of life such as births, weddings, deaths and rich harvests. Rituals and ceremonials prepare for war, celebrate victory over one's enemies or seek favor from the gods. Their musical instruments include gongs(**gangsas**), wooden drums, various bamboo instruments and nose flutes. Popular dances include **Banga** wherein women balance earthen pots on their heads, **Tuppaya Salip**, a courtship/wedding dance, and **Tadjok**, a frenzied dance celebrating either a beautiful harvest, good health or a fruitful marriage.





DANCES OF THE SOUTHERN ISLANDS, MINDANAO AND THE SULU ARCHIPELAGO

The influence of Hindu, Arabic and Indo-Malayan cultures is reflected in the music, dance and costumes of the people who live in the southern Philippines. Included in this group are Muslim Filipinos who embraced the Islamic religion early in the 14th century. Called **Moros** by the Spaniards (after the Moslem Moor) these people have resisted all attempts at Christianization. The dances of the women exhibit a throbbing languid grace with emphasis on smooth flowing curves, flexible arms and backturned hands. The best known dance from this region is **Singkil**, which is based on a fairy- tale legend of the Maranao people of Lake Lanao. Other well- known dances include **Kapiil Sa Munsala**, **Malong- Malong**, **Tahing Baila**, **Pangalay**, **Binaylan**, **Kuntao**, **Sagayan** and **Asik**. Musical accompaniment is provided by a gong ensemble called **Kulintang** which is composed of various gongs and drums with the kulintang (a row of eight bronze gongs) as the melodic instrument. Other instruments are the **dabakan**, **gandingan**, **agong** and **babandir**.





SPANISH PHILIPPINES

The Spanish colonization of the Philippines brought many western influences including religion, dress, dance and music. European dances like the waltz, polka, mazurka, minuet, quadrille, the Spanish jota, fandango, paso doble and others were transformed to suit the climate and temperament of the people. The elaborate and formal costumes of 16th century Europe supplanted the native dress. **Maria Claras** (gowns for women) and the **Barong Tagalog** (shirt for men) became the formal wear for elegant balls and other occasions. A European derived small string orchestra called Rondalla came into being with music played on the bandurria, laud, guitarra and bajo. Dances include many jotas such as **Jota Panderetas**, **Moncadena**, **Gumaquena**, **Cavitenno**, **Sta. Joaquina**, **Polkabal**, and habaneras such as **Habanera Botolena** (a wedding dance), dances using fans such as **Paypay** and various dances based on the waltz and paso doble.





DANCES FROM RURAL PHILIPPINES

Life in the provinces reflect the simplicity of the people who live pretty close to the earth. The landscape close to the small towns is dotted with swaying bamboo trees ,coconut grooves and the green or gold of rice fields depending on the season. Many dances are imitations of the movement of nature such as birds and trees, characterizations of various occupations or were created for various religious celebrations. The bamboo is used in many dances of skill. Well-known dances include **Tinikling, Pandango Sa Ilaw, Binasuan, Bulaklakan, Itik-Itik, Subli, Ilocana A Nasudi, Sakuting, Obando, Sayaw Sa Bangko, Maglalatik, Kuratsa** and **Sambalilo**



SAMAHAN

PHILIPPINE DANCE COMPANY

CLASSES IN PHILIPPINE DANCE

AGE

Beginning Children's Class.....	8-12
Beginning Teen Class.....	13-19
Adult Class.....	No age limit
Intermediate or Advance Levels.....	By audition or Consent of the Instructor

A small fee is charged for the above classes. Scholarships are available. The classes include dance technique including basic ballet, modern dance and Philippine dance. The classes have an annual recital in June and perform at the Philippine-American Festival and the Philippine Christmas Program.

Classes are held at the Bonita Performing Arts Studio, 1090 3rd Avenue, Suite 13 on Sundays 4-8 and Wednesdays 7:00-10:00 P.M.

CLASSES IN RONDALLA

Instruction in Rondalla is free and open to anyone with musical talent. Participant must purchase his own musical instrument.

DANCE INSTRUCTORS

Ruby Pearl B. Chiong
Lolita D. Carter

The Samahan Philippine Dance Company is available for theater bookings, informal performances for all occasions such as weddings, dinner dances, professional meetings or conferences, lecture demonstrations, master classes and workshops. A limited number of performances for schools is available during the spring semester starting in February. Outreach performances for children, seniors and the disadvantaged are available on a first come first served basis.



ANNUAL EVENTS INCLUDE THE FOLLOWING:

Recognition and Awards Banquet	February
Theater Program of Original Works Based on Philippine Themes	June
Philippine-American Festival	August
Gala Performance	October
Philippine Traditions of Christmas	December

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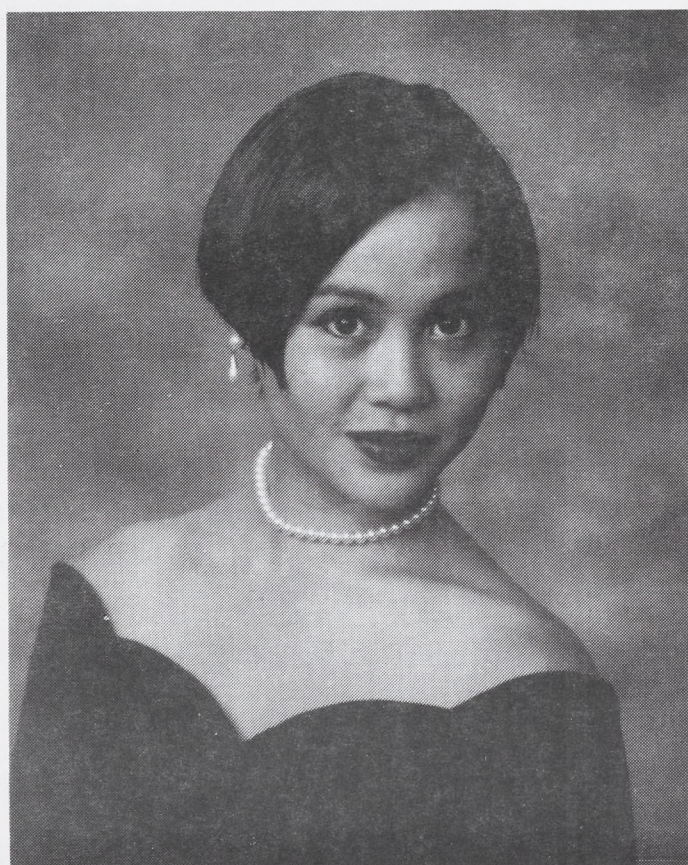
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*Wishing
Samaban Dance Company and Michelle
the best always. Keep up the good work.*

"Mom" Jojo & Noelyn
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*Good luck and best wishes to
Samahan Philippine Dance Co.
and Michelle Aguilar-Camaya*



from
Bert & Lenny Velasco
Ted & Medy Delgado
Mike & Gloria Moreno
Felipe & Aurora Sandaydiego
E. Macman
V. Ambulan

Congratulations to the
SAMAHAN PHILIPPINE DANCE
COMPANY

on its 20th Anniversary
and

Best Wishes to
dancers

Catherine and Raynard
Delos Santos-Abalos

from Dad and Mom

Auntie Petchit

Grandma Felicidad

Uncle Tom, Aunt Lulu

Ryan Jay and Ronald

Uncle Sonny

Auntie Marite

Pedro Santos Jr.

Michael and Nina Marie Grace

Uncle Peter, Auntie Redela Pipo

Delos Santos

CONGRATULATIONS AND BEST WISHES
TO ALL

SAMAHAN DANCERS

Most Specially to my Daughter and Son
Melanie and Floro Jr.

Mom, Dad, Florence, Grandma Lourdes

Congratulations

SAMAHAN PHILIPPINE DANCE COMPANY

and

Best Wishes to Abi and Michael Juan

We are always proud of you and we all love you

*Mom and Dad, Uncle Bob, Aunt Helen, Aunt Jane, Uncle Pat,
Tess, Uncle Nonoy, Auntie Diane, Grandma, Aunt Ruby,
Auntie Pat and Uncle Jonie*

We are very proud to be a part of
**THE SAMAHAN
PHILIPPINE DANCE COMPANY**

Keep up the good work!
**Ron and Nita Caccam
Stephen & Ann Caccam
Melissa & Craig Robin**

*Best Wishes and Congratulations
to the Best*
**The
Samahan Philippine Dance Company**
from
**Jun and Carmen Galang
Myrone and Gigi Vasquez
Charlotte Galang
Sammie and Sisco**

LONG LIVE

**The
Samahan**

Philippine Dance Company

THE CHIONGS

Dick, Ruby, Jd Lynn, Reina & Taryn

*Congratulations and Best
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from
AUNTIE RANDA

Mabuhay Ng

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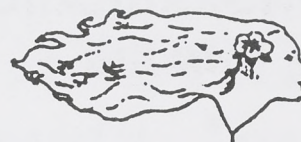
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COMPLIMENTS
of
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Rolando Bayaca, Bernabe Bongolan,
Greg & Vickie Calacsan, Porfirio & Irene Duca,
Pastor & Sunny Ellazar, Nestor Estrella,
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*Congratulations and best wishes
to the
Samahan PhilippineDance Company
on its 20th anniversary*

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